

GEORGIA INSTITUTE OF TECHNOLOGY SCHOOL OF MUSIC

GEORGIA TECH PERCUSSION ENSEMBLES AND CHAMBER ORCHESTRA



CREATIVE MOVEMENT

MONDAY, APRIL 9, 2018 7:30PM
COUCH BUILDING, ROOM 115

GEORGIA TECH PERCUSSION ENSEMBLES
CHRIS MOORE, DIRECTOR

GEORGIA TECH CHAMBER ORCHESTRA
CHAOWEN TING, DIRECTOR



PROGRAM



CREATIVE MOVEMENT

GEORGIA TECH 3 O'CLOCK PERCUSSION ENSEMBLE

Punx
Sting Suite

Ivan Trevino
Sting arr. by Chris Moore

GEORGIA TECH 2 O'CLOCK PERCUSSION ENSEMBLE

Doomsday Machine
Fractalia
Point of Reckoning

Michael Buritt
Owen Clayton Condon
David Gillingham

GEORGIA TECH CHAMBER ORCHESTRA

Polovtsian Dances
from "Prince Igor"

Alexander Borodin
(1833 - 1887)

Clarinet Concerto

Alessandra Salvati
Georgia Tech Commission, World Premiere (b. 1968)
Richard Li, Clarinet

Horn Concerto No. 4 in E-flat major, K. 495
I. *Allegro moderato*

Wolfgang Amadeus Mozart
(1756-1791)

Aaron Thomas, Horn
James Pinder, Conductor

Serenade in E-flat major, Op. 7

Richard Strauss
(1864 - 1949)

Benjamin Diden, Conductor

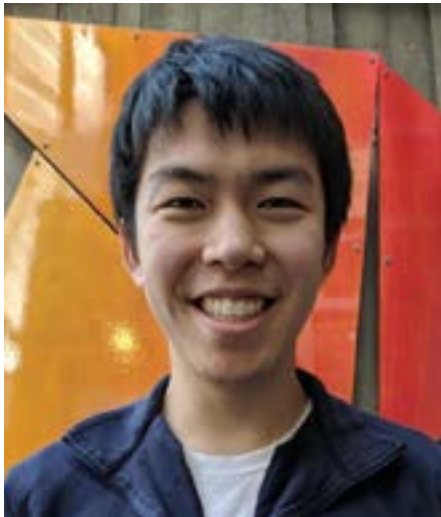
This concert is supported by the Georgia Tech Parents Fund and Women's Philharmonic Advocacy.

PARENTS FUND
FOR STUDENT LIFE & LEADERSHIP

 Women's Philharmonic Advocacy
www.wophil.org

MEET THE SOLOISTS

BIO



Richard Li, Clarinet

Richard Li began playing the clarinet in 6th grade band and hasn't stopped since. He participated in the South Carolina (SC) All-State Band and Greenville County Youth Orchestra for 6 years, winning principal seats in both groups. A versatile musician, he has performed on a variety of woodwinds and served as his marching band's drum major for a season.

As a soloist, Richard has been recognized on several occasions, including winning 1st place in the SC MTNA senior woodwinds competition in 2012. He performed Weber's Concertino for Clarinet with the GTSO in 2016 at Bainbridge State College.

Richard has studied with Professor Robert Chesebro, former professor of clarinet at Furman University, and Professor BJ Diden, director of bands at GT. He is currently pursuing a master's degree in computer science, specializing in interactive AI systems, having previously completed a bachelor's degree in computer science, with a minor in clarinet performance.

Aaron Thomas, Horn

Aaron Thomas is a current freshman at Georgia Tech, double majoring in Materials Science and Chinese. In high school, Aaron was the principle horn of the Youth Orchestra of the Southern Finger Lakes for three years and the principle horn for the local all-county and area all-state wind ensembles for 6 years. He attended NYSMMA all-state twice as third horn. His senior year he was accepted into the Carnegie Mellon Music School as a horn performance major, which he turned down to go to Tech.





BIO



MEET THE COMPOSER

Alessandra Salvati, Composer

Alessandra Salvati was born in Italy, where she was trained as a pianist and composer. Her repertoire includes works for symphonic orchestra, chamber ensembles and theater. Her music has been described as 'potent,' 'moving' and able to create 'a strong connection with the audience' (L. Budmen, South Florida Classical Review). Among her many accolades, she was the winner of The American Prize 2013 in composition with her symphonic cycle *Tektosyne: Three Architectures for Orchestra*. The judges of The American Prize described her work as 'a monumental, richly orchestrated work, a sonic landscape, taking a listener on a journey of time and space.' In 2012 she was a finalist at the same competition with her *Sinfonia*. Her music has been performed by prestigious ensembles, like the Penderecki String Quartet and the Israel Camerata Jerusalem.



Her qualifications include a Doctorate in Music Composition, pursued at the University of Miami, Composition and Piano Diplomas from Italian conservatories. A passionate educator, she has taught music theory and composition in different countries and contexts and was invited in the United States as Master Teacher at the National YoungArts Foundation.

She is currently engaged in developing plans to bring her award-winning music to major international music venues throughout the world. Future programs include the performance of her symphonic work *Entasis* with the Sydney Contemporary Orchestra.

PROGRAM NOTES

PROGRAM

The **Clarinet Concerto** was composed for the Georgia Tech Chamber Orchestra and inaugurates a fruitful collaboration of Maestro Ting with Italian composer Alessandra Salvati. The concerto pays homage to clarinet, an agile and versatile instrument, that can play from the faintest pianissimo to the most forceful fortissimo, and handle many beautiful changes in articulation and color. The Concerto opens with a solo of the clarinet, that states the thematic materials used in the score and ends with a cadenza that prepares the Allegro, where the full orchestra accompanies the soloist with a tight rhythmic punctuation. A second cadenza is performed by the clarinet together with the first cello, and is followed by a dialogue with the xylophone. The Largo of the middle section features an area of suspension, with p to ppp sections of the strings, interrupted by a central aleatoric section and a new cadenza of the soloist. The last part, Allegro assai, re-proposes the thematic materials in the form of a fugato and culminates in a virtuoso finale that forces the soloist to a fff in the highest range of the instrument. Percussion play an important role in the score, especially the xylophone, engaged in many passages in a vivacious and ironic interaction with the solo player.

UPCOMING CONCERTS

GLEE CLUB SPRING CONCERT

Monday, April 9th 2018 8:00 pm
West Village, Room 175

JAZZ COMBO CONCERT

Thursday, April 12, 2018 7:30 pm
West Village, Room 175

GEORGIA TECH SYMPHONY ORCHESTRA

"TIME TRAVEL"

Sunday, April 15, 2018 3:30 PM
Ferst Center for the Arts

CONCERT & SYMPHONIC BANDS

Tuesday, April 17, 2018 7:30 pm
Ferst Center for The Arts

SPRING ALL CHOIRS CONCERT

Thursday, April 19, 2018 7:30 pm
Ferst Center for The Arts

**ADMISSIONS TO ALL CONCERTS IS FREE
AND OPEN TO THE PUBLIC**



ROSTER

PERCUSSION ENSEMBLES

DIRECTOR: CHRISTOPHER MOORE

3 O'Clock Percussion Ensemble

Erin Boyd	Mechanical Engineering	Peachtree Corners, GA
Colton Chastine	Chemical Engineering	Fayetteville, GA
Taylor Chevalier	Biomedical Engineering	Lawrenceville, GA
Alexander Crellin	Music Technology	Pittsburgh, PA
Brian Hanks	Industrial Engineering	Dunwoody, GA
Joshua Gallagher	Industrial & Systems Eng	Norcross, GA
Aaron George	Biomedical Engineering	Marietta, GA
Philip Glover	Computer Science	Marietta, GA
Connor Greene	Music Technology	Fayetteville, GA
Andrew Joyce	Environmental Engineering	Atlanta, GA
Katherine Landers	Industrial Engineering	Richmond Hill, GA
Ben Long	Biology	White, GA
Gabe Luebbe	Mechanical Engineering	Chantilly, VA
Alex Murphy	Mechanical Engineering PhD	Tampa, FL
Chaitya Shah	Computer Science	Freehold, NJ
Benjamin Thorne	Mechanical Engineering	Atlanta, GA
Christopher Walds	Electrical Engineering	Warner Robins, GA
Ethan Westcoat	Mechanical Engineering	Houston, TX
Alexis Wilson	Earth & Atmospheric Science	Marietta, GA

2 O'Clock Percussion Ensemble

Casey Bell	Industrial Engineering	Norcross, GA
Benny Ben-David	Mechanical Engineering	Alpharetta, GA
Alyssa Candelmo	Industrial Engineering	Milton, GA
Anthony DeFilippo	Biomedical Engineering	Cartersville, GA
Adam Gardner	Music Technology	Marietta, GA
Jim Graber	Mechanical Engineering	Buford, GA
Will Grindle	Aerospace Engineering	Baldwinsville, NY
Alan Xing	Electrical Engineering	Mahwah, NJ

CHAMBER ORCHESTRA

DIRECTOR: CHAOWEN TING

ROSTER

Violin I

Kanaha Shoji *Concertmaster* – Environmental Engineering
Sam Duke – Biomedical Engineering
Maxwell Liffiton – Chemical Engineering
John Ryu – Aerospace Engineering
Noah Pilz – Computer Engineering
Justin Kelley – Computer Engineering

Violin II

Naz Aktas *Principal* – Mechanical Engineering
Madison Ives – Environmental Engineering
Megan Koh – Business Administration
Maeve Gawryszewski – Mechanical Engineering
Namhee Cho – Business Administration
Gabriella Rodriguez – Neuroscience
Sidharth Eleswarapu – Computer Engineering

Viola

Richard King *Principal* – Nuclear & Radiological Engineering
Emily Madsen – Biomedical Engineering
Sultan Sayedzada – Computer Engineering

Cello

Lauren Nichols *Principal* – Chemical & Biomolecular Engineering
Marie Baranoski – Biomedical Engineering

Double Bass

Sabrina Edwards-Swart *Principal* – Undeclared Engineering
Emily Wilson – Computer Science
Richard Granger – Mechanical Engineering

Flute

Alison Heffron – Chemical & Biomolecular Engineering
Sarah Storer – Computer Science
Emma Tsauro – Mechanical Engineering

Oboe

Maria Longoria – Industrial Design
Megan McDonnell – Biomedical Engineering

Clarinet

Shannon Ke – Computer Science
Chris Mao – Mechanical Engineering

Bassoon

Austin Matthews – Mechanical Engineering
Austin Summy – Mechanical Engineering

Horn

Rachel Clark – Electrical Engineering
Cristina Rosello – Chemical & Biomolecular Engineering
Aaron Thomas – Materials Science & Engineering

Trumpet

Michael Lee – Computer Science

Trombone

Preston Dial – Mechanical Engineering
Derek Watson – Computer Engineering

Percussion

Andy Chen – Physics



Dean Steven French
Corissa James
Joshua Smith
Women's Philharmonic Advocacy

ACKNOWLEDGEMENTS

Laura Garner
Nathan Holliday
GT Parents Fund
Frank Clark

SCHOOL OF MUSIC

The School of Music provides the highest level of education in music, facilitates research in music technology, and offers technology-rich performance activities. Embracing its co-curricular role, the Department will serve students throughout the institute promoting a variety of performance opportunities, offering innovative courses, and enhancing Georgia Tech's cultural and artistic environment. Faculty contribute to regional, national, and international constituencies through excellence in teaching, research, and service while creatively blending the traditional with the technical.

The Georgia Tech Center for Music Technology (GTCMT) is an international center for creative and technological research in music, focusing on the development of musical instruments and applications as well as the pragmatic and aesthetic deployment of them in performance.

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